

MISS ARABELLA GODDARD begs to inform her Subscribers and the Public that, in consequence of the postponed arrival of a distinguished artist, who has kindly consented to play at her Performances of Classical Chamber Music, the dates of the Soirées are unavoidably altered from Wednesdays, March 23rd and April 6th, to FRIDAYS, MAY 27 and JUNE 3. In compliance with general request, Miss Goddard will also give a MATINEE on Saturday, June 18. The performances will take place in the Great Music Room of St. James' Hall. Sofa Stalls, 10s. 6d. each, or £1 1s. for the three concerts; Unreserved Seats (Area or Balcony), 5s.; Gallery, 2s. 6d. Tickets may be obtained of Miss Goddard, 47, Welbeck-street, Cavendish-square; of all the principal music-sellers; and at the Ticket Office of the Hall, 28, Piccadilly.

ST. JAMES'S HALL—THE VOCAL ASSOCIATION.—Conductor, M. Benedict. WEDNESDAY next, MARCH 23, at Eight o'clock, Mendelssohn's "Ave Maria," from the Opera of "Loreley" and Handel's "Acis and Galatea," (with Mozart's additional accompaniments). Also, Overtures, "The Minnesinger" (Benedict), "Nozze di Figaro" (Mozart), Air, "Non piu andrai" (Mozart), Cavatina, "Tho' clouds by tempests" (C. M. Von Weber), "Scena," with chorus of female voices, "O tell me not of sadness," "Brides of Venice" (Benedict). Duet, "Dearest, let thy footsteps follow" (Spohr). Principal Vocal Performers: Madame Catherine Hayes, Miss Louise Vining, Miss Stabbach; Mr. George Perren, Mr. Suchet Champion, and Mr. Santley. Band and Choir of 400 performers. Tickets, 2s. 6d., 5s., 7s. 6d., and Sofa Stalls, 10s. 6d. each, at Cramer and Co.; Hammond; Leader and Cook; Chappell; R. W. Oliver; Keith, Prowse and Co.; Mitchell's Royal Library; and the St. James's Hall, Ticket Office, 28, Piccadilly, W.

ST. JAMES'S HALL—NEW PHILHARMONIC CONCERTS.—Eighth Season.—Director, Henry Wilde, Mus. Doc., Cantab.—BEETHOVEN'S CHORAL SYMPHONY, with orchestra and choir of 300 performers. Artists already engaged:—Miss Louisa Pyne, Mad. Anna Bishop, and Mad. Rudersdorff, Miss Dolby, Mr. Sims Reeves, M. Depret, Sig. Bellotti, Mr. Weiss, Miss Arabella Goddard, and Sig. Androoli. Transferable Subscription Tickets, Reserved Sofa Stalls, £2 2s., and Unreserved Seats, £1 1s. (to admit to the five Monday Evening Concerts, on March 16, April 11, May 9 and 23, June 6, and to the five Saturday Afternoon Rehearsals, on March 14, April 9, May 7 and 21, and June 4), of Cramer and Co., 201, Regent-street; Keith, Prowse, and Co., Cheapside. 2, St. James's Hall.

HERR S. LEHMEYER has the honour to announce that he will give THREE MATINEES, for Classical Pianoforte Music, on the Mondays, March 21, April 11, and May 2nd. Vocalists: Mdlle. M. de Villar, and Mons. Depret. Instrumentalists: Mr. Remenyi, Herr C. Deichman, Herr C. Goffrie, Mons. Schreurs, Mons. Faque, and Herr Lehmeier. Subscriptions for the Three Matinees, £1 1s.; Single Ticket, 10s. 6d. To be had at Hammond's, 214, Regent-street, and of Herr Lehmeier, 19, Arundel-street, Coventry-street, W.

THE LONDON GLEE and MADRIGAL UNION have the honour to announce a SERIES OF FIVE AFTERNOON VOCAL CONCERTS, at the Hanover-square Rooms, on Mondays, April 4th and 18th, May 9th, 16th, and 23rd. Principals—Miss Wells, Miss Spiller, Mr. T. Young, Mr. Baxter, Mr. William Cummings, Mr. Lawler, Mr. Wallworth, and Mr. Land, Conductor (to whom all communications should be addressed)—Cambridge-place, Regent's-park). Mr. Thomas Oliphant, Hon. Sec. to the Madrigal Society, has kindly consented to preface and intersperse the performances with remarks and annotations, more especially with reference to the Madrigalian composers of the various eras. Subscription Stalls Tickets for the Series (transferable), One Guinea, to be obtained of Mr. Mitchell, Royal Library, Old Bond-street; and Messrs. Leader, 63, New Bond-street.

THE ENGLISH GLEE & MADRIGAL UNION.—Miss Banks, Mrs. Lockey, Mr. Foster, Mr. Lockey, Mr. Monten Smith, Mr. Wynn, and Mr. Thomas, beg to announce a Series of FOUR MORNING CONCERTS, at Willis's Rooms, on Mondays, May 2, 16, 30, and June 13. Numbered Stalls (transferable) for the Series, One Guinea. To be had of Cramer & Co., 50, New Bond-street, where a plan of the room may be seen. All communications relative to engagements, in town or country, to be addressed to George Leslie, Secretary, care of Cramer & Co., 50, New Bond-street.

MR. OTTO GOLDSCHMIDT has the honour to announce THREE CHAMBER CONCERTS of CLASSICAL INSTRUMENTAL MUSIC, which will take place at Willis's Rooms, King-street, St. James's, on THURSDAY MORNING, April 14; SATURDAY MORNING, May 7; and SATURDAY MORNING, May 21; at the first of which he will be assisted by M. Sainson, Sig. Platti, Mr. Howell, M. Schreurs, Mr. S. Pratten, Mr. Crozier, and Mr. C. Harper; and at the second and third Concerts by Herr Joachim, and other eminent artistes. Subscriptions for the three concerts, to reserved and numbered seats, £1 1s.; to unreserved seats for the three concerts, 15s.; a single concert, reserved seats, 10s. 6d.; unreserved, 7s.—Applications for tickets received by Messrs. Addison, Hollier, and Lucas, 210, Regent-street; and at Mr. Mitchell's Royal Library, 33, Old Bond-street.

HERR JOACHIM begs to announce that he will give THREE CONCERTS in May, for the performance of Beethoven's Quartets, especially those known as "Posthumous." The names of Subscribers for the Series will be received at Chappell and Co.'s, 50, New Bond-street. Full particulars (with programmes complete) will be duly announced.

A Young Man is desirous of procuring a situation in a Music-shop or Warehouse, in the country or in London. He has been for some short time at a pianoforte maker's, and has a slight knowledge of the business. Has been in Berlin, speaks German, and is a tolerable good pianoforte player. Address, A. B., 22, Acre-lane, West Brixton.

HERR REICHARDT begs to announce his arrival in London for the season. 23, Alfred-place, West Brompton.

M R. J. G. PATEY (basso profondo) begs to announce that he is in town for the season, and respectfully to request that all communications be forwarded direct to his address, 35, Somerset-street, Portman-square.

A YOUNG LADY, Student of the Royal Academy, has part of her time unoccupied, which she is willing to devote to the instruction of pupils in Pianoforte or Singing. Address for Terms, 52, Portman-place, Maida-hill.

TO BE DISPOSED OF, an Old-established Pianoforte and Music Warehouse, in one of the principal towns in the North of England, including a good tuning connection and several agencies, affording a very eligible opportunity for a professional gentleman, the present proprietor (a professor of music) removing to London. For particulars, apply to Messrs. Boosey and Sons, Holles-street, London.

WE hereby give notice, that the undermentioned Works, composed by FELIX MENDELSSOHN BARTHOLDY, are our copyright, and that if any copies of any other editions than those published by us are sold after this date, we shall take legal proceedings against the parties selling them.

Grand Symphony in C major.
Andante and Allegro, dedicated to Miss Taylor.
Capriccio, dedicated to Miss Honoria Taylor. No. 2.
The Rivulet, Rondino, dedicated to Miss Susan Taylor.
Andante and Rondo Capriccioso.
Overture to Shakspere's "Midsummer Night's Dream."

We are, your obedient servants,

T. F. BEALE & W. CHAPPELL,

Trading under the Style of
CRAMER, BEALE, & CHAPPELL.

PIANOFORTES.—CRAMER, BEALE & CO.—For sale or hire. Every variety, new and second-hand, warranted. 201, Regent-street.

HARMONIUMS.—CRAMER, BEALE & CO., have every description. Cramer, Beale and Co. are also chief agents for Alexandre's new patent. 201, Regent-street.

SECOND-HAND HARMONIUMS.—Cramer, Beale & Co., have a stock of various descriptions. 201, Regent-street.

HARMONIUM TUTOR, including instructions, exercises, &c. lessons, and melodies for the Harmonium, by J. Adams, 5s. Cramer, Beale & Co., 201, Regent-street.

LEON LÉONI.—Pluie de Mai, Valse, 2s. 6d. Cramer, Beale and Co., 201, Regent-street.

LEON LEONI.—Polka de Berlin, 2s. Cramer, Beale and Co., 201, Regent-street.

CRAMER'S EXERCISES FOR THE PIANOFORTE (New edition).—Published in parts, 5s. each. These studies remain the standard work in the Musical Academies of Europe. All the eminent pianists, including Mesdames Pleyel, Claves, Goddard, MM. Thalberg, Hallé, Bennett, Benedict, Sloper, Osborne, Sils, and Blumenthal, have employed this work in their general course of study. Cramer, Beale and Co., 201, Regent-street.

RENÉ FAVARGER.—Titania, 3s.; La Fuite galop, 3s; La Bravillienne, 3s. 6d.; Hilda, 3s.; Oberon, 4s.; Martha, 5s.; La Sonnambula, fantasia, 3s. 6d.; Cramer, Beale and Co., 201, Regent-street.

MURIEL, BALLAD, from the popular novel "John Halifax, Gentleman," music and poetry by G. Linley, 2s. "Little Sophy" from Sir L. Bulwer's novel "What will he do with it?" music and poetry by G. Linley, 2s. "Let me whisper in thine ear" by M. W. Balfe; composed for and sung by Mr. Sims Reeves, 2s. Cramer, Beale and Co., 201, Regent-street.

NEW ORGAN MUSIC.—Adagio from Haydn's Symphony in G, by J. Martin Dunstan, Organist of St. Mary-at-Hill. Novello, Poultry. Augener and Co., Newgate-street.

HENRY SMART'S CHORAL BOOK, containing a selection of the tunes employed in the English Church, newly harmonised, and adapted for four voices and organ, price 5s. Several of the tunes are harmonised in two different ways. They will be found useful as a means of following such variety of sentiments as exist in the words. Some of the melodies appear in a third shape, for the purpose of being sung in unison and octaves by the choir, and supported by an independent organ part. Boosey and Sons' Musical Library, Holles-street.

REVIEWS.

PARTS 13 and 14 of W. Chappell's *Popular Music of the Olden Time* (Cramer, Beale, and Chappell)—the richest and most elaborate tribute ever paid to the national music of England—have come to hand. Two, or at most three, more numbers will complete the work. We may here, too, acknowledge the receipt of Parts 4 and 5 of the shilling edition ("The People's Edition") of *Moore's Irish Melodies* (Longman and Co.), containing, among other popular songs, "One bumper at parting," and "Love's young dream."

From a batch of new songs, good bad and indifferent, we may select—as tender, expressive, and melodious (if not very original)—"When the old church bells are ringing," ballad, words by Timothy Loker, music by Frederick Clark (Addison, Hollier, and Lucas). Equally attractive, and not so open to the charge of want of originality, is "Swifter than the swallow's flight," composed for and dedicated to Mr. E. Cunningham Boosey, by Emile Berger (Boosey and Sons), an extremely inobtrusive but charming little song. "Sweet and Low," the graceful setting of one of the Laureate's most graceful lyrics (R. W. Ollivier), has already been favourably noticed; but, as Miss Caroline Adelaide Dance has favoured us with a second copy, we seize the opportunity to say that a second peep at it is by no means to its disadvantage. "Where cocoas lift their tufted heads," (The "Lass of Liverpool")—words by the "Author of *Mary le More*," music by William L. Rushton (Novello), is a genuine sailor's ditty, which engages by its unaffected naïveté—a quality for which the music is especially to be noted, the words aiming at more poetical expression. "The land beyond the sea," poetry by the very Rev. F. W. Faber, D.D., music by Wilhelm Schulthes (Londsdale), is a beautiful and thoroughly well-written song, with a touch of Spohr in it that will rather engage than repulse the admirers of that great master. The songs of Mr. Schulthes are as good as his pianoforte pieces, which is saying a great deal; and "The land beyond the sea" is one of his very best. "Baciala tu per me"—romanza, poesia del Signor Riberi, composta de Wilhelm Schulthes (same publisher)—is in the Italian style, more florid, not more graceful, but almost as attractive as its companion. *The English National Air*, "God save the Queen"—set in canon, two in one, with florid counterpoint, by S. Hatherley, Op. 9 (Metzler and Co., London—Dreaper and Son, Liverpool), is a piece of cacophony, which shows that a "Mus. Bac. Oxon" may entertain very queer notions of music. Will Mr. Hatherley inform us in what key he supposes his canon to be set?

Compositions by Joseph Derfell—first set, Op. 1, dedicated to Mrs. Grote (Cramer, Beale and Co.)—consist of three so-called *Morceaux Fantastiques*, which have one remarkable quality or absence of quality, viz., that there is nothing purely "fantastic" in them. The first—*Andante Sostenuto*, in D flat—consists, for the most part, of progressions and modulations, without any well-defined subject upon which to build them. The second—*Etude*, in F major—would no doubt be a useful lesson for practice; but, from a strictly musical point of view, it is extremely dry and uninviting—on account, let us add, of the same want of a rhythmically definite theme. Its great length, too, is wholly out of proportion with its interest as a composition. The third—*Chorus*, in A major—is by many degrees the best of the three pieces, although it is evidently nothing more than a "tumefaction" (as Dr. Johnson might have said) of the

Volkslied in Mendelssohn's *Lieder ohne Worte*. Here, at last, we have an intelligible theme, and—in spite of bars 1, 2, in the last line of page 20, and bars 2, 3, in the last line of page 23, where the same "idea" reappears in another key—there is a certain spirit and a certain cleverness about it that are likely to engage the attention of those who are in search of new music for the pianoforte, and who reject that of the dead composers, from Bach to Mendelssohn, as effete and "rococo."

Trifles for the New Year, composed by C. W. Goodhart, M.A. (Cocks and Co.), are what their titles designate; but they are pretty "trifles," if not by any means new. We like best No. 2 (Waltz in E flat), and No. 3 (*Chanson*—"Should you meet my true Love?")—which would be more fitly and less affectedly designated *ballad*). There is a certain tenderness, also, in No. 4 (*aria* in E flat), which is attractive enough in its way. *Terpsichore*—*morceau de salon*, par Walter H. Sangster (Cramer, Beale & Co.), is a weak parody of Mr. Wallace's least pretending manner. *Andante and Bolero*, for two performers on the pianoforte, by Walter C. Macfarren (Leader and Cock), is clever, effective and interesting. The first movement—*andante*, A minor—is as expressive as the second—*bolero*, in E minor—is spirited and well carried out.

Four vocal pieces by William O. Cramer (Cramer, Beale, and Chappell)—"Let us drink to the new coming year" (song with chorus); "Grant, we beseech Thee, merciful Lord" (for three voices—Collect for the 21st Sunday after Trinity); "Still could my soul with fondness dwell" (ballad); "My heart is like a silent lute" (words from our present Chancellor of the Exchequer's *Henrietta Temple*)—have all more or less merit. The best, because the most frank and unaffected, are the first and third. The prayer and the song in G minor ("My heart is like a silent lute"), though decidedly clever, are morbid, and, for that reason especially, somewhat monotonous. Mr. Cramer should beware of the sometimes unhealthy fascination of the minor key.

Le Rêve de Lord Byron—*impromptu poétique, pour piano*—par Ch. Luders (Addison, Hollier, and Lucas)—is in many respects, of superior musical interest to the pieces from that composer's pen reviewed last week. From the character of the movement (*andante sostenuto*) which is in the passionate key of F minor, it is evident that Mr. Luders has solely endeavoured to illustrate the melancholy phase of the poet's genius—that which enabled him to write the most exquisite, and at the same time the most despairful passages in *The Dream*—of all Lord Byron's poems the one most deeply impressed with truth and tenderness. The second theme, in A flat major, is beautiful, and, besides, its melody, which comes from a genuine source, gives a relief to the first subject, at once artistically conceived and grateful to the hearers. All the rest is either gloomy or tempestuous.

MR. EDWIN AATHERSTONE read two cantos of his last new Poem, *Israel in Egypt*, on Monday evening last, at the Marylebone Institution, in the presence of a select audience. Mr. Atherstone, whose delivery is impressive, was frequently interrupted in the course of his reading by bursts of applause. It is impossible to form a correct opinion of the poem from what we heard on this occasion; the language, nevertheless, appears to us terse, and the subject treated with dignity. No doubt the "Reading" will be repeated.

LETTERS TO THE EDITOR.

Newcastle-on-Tyne.

To the Editor of the Musical World.

Dear Sir—I enclose you a programme of my experiment to increase the Taste for Classical Music having long wondered no professional attempted it before, so was determined to make a trial this Holiday (being a Teacher have no other time than my Holidays) & it has succeeded beyond my expectations, having performed at Thirteen different places, & it was astonishing the attention they paid & the delight they seemed to feel, which increased more & more as I got through the programme & this mind in small country Towns where music is not at all cultivated; when starting I made up my mind to be content if they sat through the *half* of the programme but in none of the 13 places did there ever one leave the room until all was over & in many places sat for some time after I was done as if expecting some more altho they had programmes by them.

Having been a constant reader of the Musical World since 1840 & knowing your views on Classical Music I thought this would please you; of course you will see by the programme that I attempted nothing great, but chose as simple and easy pieces as I could get that the audiences might understand them.

The following were the places where I played

Stamfordham	You can make of this what you
Conigham	think proper
Corbridge	I am
Haltwhistle	Dear Sir
Brampton	Yours truly
Wetheral	MARK POTTS.
Carlisle	
Penrith	
Hexham	
South Shields	
North Shields	
Blyth	
Morpeth	

[We cannot do better than let Mr. Potts tell his own eloquent tale. His programme comprised a Sonata in D, by Mozart, a Sonata in B flat (Op. 37), by Clementi, Variations on "Tema," in A, and Variations on an air in E flat, by Mozart, and a Sonata (No. 3, Op. 9), by Dussek, besides a couple of violin solos.—*Ed.*]

YORK CATHEDRAL ORGANIST.

SIR.—A letter has appeared in your impression of 12th March, on the subject of the appointment of Dr. Monk to be the York Cathedral organist.

Permit me (without attempting to make light of the attainments of the other candidates) to say that, in order to be properly fitted for the post in question, something more than an expert performer is necessary. The gentleman who should preside at York, ought to be a sound harmonist, a good vocal writer, should understand scoring for a band, conducting, &c.; he ought, also, to be a man of mark, and socially respected. I venture to say that in all these points Dr. Monk will be found *au fait*. I have not alluded to Dr. Monk's well-known experience in Cathedral music, or to his organ playing, which will bear comparison with any man in England, except, perhaps, the few who have worked hard, and devoted themselves to becoming solo performers.

If your correspondent, "Palmam Qui," were acquainted with the touch at York, perhaps he would be less surprised at the fact of few of the candidates being able to make any effect with such an unwieldy affair as the Minster organ.

Your obedient servant,
TRUTH.

SIR.—Your correspondent on the recent appointment at York is in error upon one or two points.

I believe that there was a very large number of candidates, and the Dean and Chapter sent for seven or eight gentlemen whose testimonials and reputation appeared to give them pre-eminence. Upon the day of election, four out of the number who had exhibited their skill upon the York organ were proposed for the Dean and Chapter to select from. I know three of the candidates' names who were thus proposed, viz., Dr. Monk, Mr. Ford, Organist of Carlisle Cathedral; and Mr. Chipp, late of the Panopticon. Who the fourth was I do not know, but very probably it was Mr. H. W. A. Beale, as that gentleman it seems played "in the most artistic manner for nearly an hour and a-half."

Of Dr. Monk I know nothing. I have neither seen him nor heard him play—I think however that it is quite possible that he acquitted himself upon the organ as *artistically* as Mr. H. W. A. Beale. At the same time I do not pretend to deny that the influence used by Sir F. Ouseley in behalf of his friend, Dr. Monk, turned the scale in his favour; yet, be it understood, I do not for a moment suppose that Sir F. Ouseley permitted himself to be placed in the false position of acting as umpire for the Dean and Chapter, when one of the candidates was a personal friend for whose appointment he was so strenuously exerting himself.

But one word in conclusion. Your correspondent was not the umpire; and I do not suppose that he even heard the performance of all the candidates—and even if he did hear them he may not be a very competent judge. Be this as it may, I consider that for a person to write an anonymous letter in such a spirit, and with the mere object of asserting that his friend, who *played so artistically for nearly an hour and a-half*, has not had justice done him, and that therefore the good people of York have lost the golden opportunity of having the finest organist living, is a piece of absurdity, and the letter is moreover very uncourteous in its tone both towards the Dean and Chapter and the other candidates.

I am, Sir,
Your obedient Servant,
TRUTH.

March 16th, 1859.

MEMOIR OF THE PARISH CHURCH OF ST. MARTIN IN THE FIELDS.—THE RECENT ALTERATIONS THEREIN.—THE VARIOUS ORGANS THE CHURCH HAS POSSESSED.

(Concluded from page 174.)

THE little "Father Smith," replaced by the grand organ described in our last, went to St. Peter's Church at St. Albans, where it remains to this day. It is one of the oldest organs in the kingdom, but now much altered from its original state. A swell was put in some 30 years ago—the workmanship of Mr. Nicholls, and subsequently additions were made to it by Messrs. Bevington, and more recently further improvements by Mr. Willis.

For the organ succeeding that built by Schrider, in St. Martin's Church, Mr. Gray received the sum of £500 and the old organ. The new organ turned out a very inferior one, and, in appearance, remarkable only for ugliness, as every work in the ecclesiastical line, done at that era, was.

GRAY'S ORGAN, 1800.

Compass GG, Long Octaves to F, Swell to F.

GREAT ORGAN.	CHOIR ORGAN.	SWELL.
Open Diapason	Stop Diapason	Open Diapason
Open Diapason	Principal	Stop Diapason
Stop Diapason	Flute	Principal
Principal	Fifteenth	Cornet, 3 ranks
Twelfth	Dulciano	Trumpet
Fifteenth	Violoncello	Hautboy
Sesquialtra, 3 ranks		
Mixture, 2 ranks		Total number of pipes, 1,479.
Trumpet		Foot pedals, but no pipes.
Cornets to C, 4 ranks		

The recent work to the beautiful old instrument of St. James's Church, Piccadilly, would appear to have drawn the attention of the parishioners of St. Martin's to the inadequate organ of their church, and, determined not to be outdone by their immediate neighbours, a new organ was resolved upon. A subscription list set on foot for the purpose, and £500 in this way reached, practical operations were commenced. A design for the cases obtained from Mr. Allam, architect—the proposed contents agreed upon as under, and a specification drawn out in accordance therewith—Messrs. Bevington obtained the order at £750, to execute which, it may be observed, with proper materials and best workmanship, being fairly worth double the money. However, the builders contrived to get in their bill at £955 19s., and this, with incidental expenses, £421 19s. 6d., made the total cost of the organ, £1,377 18s. 6d.

THE PRESENT ORGAN OF ST. MARTIN-IN-THE-FIELDS.

BEVINGTON, 1854.

Three rows of keys of uniform compass CC to G in Alt., 56 notes
Pedal CCC to F, 30 notes.

GREAT ORGAN.

1. Double Diapason, metal	16 ft.
2. Open Diapason, do,	8 "
3. Open Diapason, do,	larger scale
4. Stop Diapason, do,	8 "
5. Stop Diapason, wood,	to tenor C,
Clarabella Treble	8 "
6. Principal, metal.	
7. Quint, or Double	
Twelfth	6 "
8. Decima, third	3-6
9. Twelfth	3 "
10. Fifteenth	2 "
11. Sesquialtra, 4 ranks.	
12. Furniture, 3 ranks.	
13. Mixture, 3 ranks.	
14. Wald Flute, to Tenor C.	
15. Trumpet, C C	8 "
16. Clarion	4 "
	1264 Pipes.

PEDAL ORGAN.

1. Great open dia-	
son (wood)	16 feet
2. Bourdon (wood)	16 feet tone.
3. Unison open dia-	
pason (metal)	8 "
4. Unison stop dia-	
pason (wood)	8 feet tone.
5. Principal (metal)	4 " "
6. Great trombone	
(metal)	16 " "
7. Trumpet (metal)	8 " "
8. Quint and decima	
(metal)	2 ranks.
9. Twelfth and Fif-	
teenth	2 ranks.
	330 pipes.

Total number of pipes, 3,158.

The organ is contained in two cases of solid wainscot; the larger one 29 feet high by 19 wide. The ornamental pipes in the front of the larger one are speaking-pipes of the double diapason stop; the centre pipe is the note CCC, and measures 18 feet long. The Choir Organ, 12 feet high and 10 wide, stands in the front of the gallery, the ornamental pipes of this also form part of the interior stops.

This is the largest church organ in London. And it also presents the unusual feature of an entirely separate, distinct, and independent "pedale." And the genuine lover of the music of the "King of Instruments" welcomes with gratification any instance of the introduction of the real thing in this way, as distinguished from the short-coming and erroneous English substitute for this, the true basis of the organ.

The living of St. Martin-in-the-Fields is a vicarage in the diocese of London, and archdeaconry of Middlesex, and in the

CHOIR ORGAN.

1. Bourdon wood, 16 feet tone
2. Open Diapason
3. Viol da Gamba, to Tenor C
4. Dulciano, to Tenor C
5. Clarabel, with stopped Bass,
8 feet tone
6. Principal, 4 feet tone
7. Flute
8. Mixture, 3 ranks, Dulciano
scale
9. Clarinet, to Tenor C
10. Bassoon, double-reed, to Tenor
C
624 Pipes.

SWELL.

1. Bourdon, wood,	
bass metal treble 16 ft. tone.	
2. Open Diapason	8 "
3. Dulciano, small	
scale, metal, to	
Tenor C	8 "
4. Stop Diapason	8 "
5. Flute	4 "
6. Principal	4 "
7. Twelfth	3 "
8. Fifteenth	2 "
9. Sesquialtra	3 ranks.
10. Trombone, double	
reed	16 ft. tone.
11. Cornopean	8 "
12. Oboe	8 "
13. Clarion	4 "
940 Pipes.	

MOVEMENTS.

3 Composition pedals to Great
Organ
3 Ditto to Choir.
3 Ditto to Swell.

COUPLERS.

1. Pedal to Great Organ keys.
2. Pedal to Choir Organ.
3. Pedal to swell.
4. Swell to Great.
5. Swell to Choir.

patronage of the Lord Bishop. It is set down as of the value of £850 per annum, with parsonage house. The present incumbent is the Rev. W. G. Humphry, collated thereto 1855. Curates, the Revs. F. P. Coe, H. Swaby, and C. F. Milner. Organist, Mr. Oliver May.

55, Regent-street.

F. C.

THE NORMAL DIAPASON.

The *Moniteur* of the 25th February contained the Report presented to his Excellency, the Minister of State, by the Commission charged with the task of establishing in France a uniform musical diapason.* (Decree of the 17th July, 1858).

We subjoin this important document uncurtailed.

Paris, the 1st February, 1859.

MONSIEUR LE MINISTRE.—You charged a Commission to "investigate the means of establishing in France a uniform musical diapason, to fix on a standard of sonority which might serve as an invariable type, and to point out the measures to be passed in order to secure its adoption and preservation."

Your order was founded on the following considerations:—"The constantly increasing elevation of the diapason is attended with drawbacks, from which musical art, musical composers, artists, and musical instrument-makers, are all sufferers; and the difference existing between the diapasons of various countries, various musical establishments, and various manufacturers, is a constant source of embarrassment for concerted music, and of difficulties in commercial transactions."

The Commission has terminated its task. It owes you an account of its operations and of the course it has pursued, and it submits to the approbation of your Excellency, the result to which it has come.

I.

It is certain that, in the course of a century, the diapason has been progressively and constantly rising. If the study of Gluck's scores were not sufficient to prove, by the manner in which the vocal parts are arranged, that these master-pieces were written with reference to a diapason much less high than ours,† the testimony of contemporary organs would furnish us with irrefutable proof. The Commission desired, in the first place, to account for this singular fact, and, just as a prudent doctor endeavours to go back to the first sources of a malady before attempting to cure it, resolved to discover, or, at least, examine the causes which had been able to effect the elevation of the diapason.

We possess the elements necessary for estimating this elevation. The organs, of which we have spoken, mark (*accusent*) the difference of a tone below the existing diapason. But even this moderate diapason was not sufficient for the prudence of the Opera at that period. Rousseau, in his dictionary of music (under the article *Tone*) says that the *tone* of the Opera at Paris was *lower than the tone of the chapel*. Consequently, the diapason, or, rather, the *tone‡* of the Opera was,

* The Commission consisted of:

MM. J. Pelletier, Councillor of State, Secretary General in the Ministry of State, President;

F. Halévy, Member of the Institute, Perpetual Secretary of the Academy of Fine Arts, Reporter;

Auber, Member of the Institute, and Director of the Imperial Conservatory of Music and Elocution;

Berlioz, Member of the Institute;

Despretz, Member of the Institute, and Professor of Physics at the Faculty of Science;

Camille Doucet, head of the theatrical department in the offices of the Minister of State;

Lissajous, Professor of Physics at the Lycée Saint-Louis, and Member of the Council of the Society for the Encouragement of National Industry General Mellinet, charged with the organisation of the bands of the army;

Meyerbeer, Member of the Institute;

Ed. Monnais, Imperial Commissary at the lyrical theatres and the Conservatory;

Rossini, Member of the Institute;

Ambroise Thomas, Member of the Institute.

† The scores of Monsigny and Grétry suggest the same remark.

‡ The word *diapason* had not then received the signification we lend it now-a-days, and the little instrument employed to give the *tone* did not exist. "The instrument which serves to give the *tone* (*ton de l'accord*) to a whole orchestra, and which some persons call a *choriste*, is a whistle, which, by means of a kind of graduated piston, by which

Rousseau's time, more than a tone lower than the diapason of the present day.

The singers of the period, however, according to a great many writers, forced their voices. Either from want of study, want of taste, or a desire to please the public, they screeched (*criaient*). Such singers, who could manage to screech so loudly with so low a diapason, had no interest in asking for a higher *tone*, which would have required greater exertions; and generally, at no time, in no country, neither to-day nor formerly—in a word, never is it the interest of the singer, let him sing well or ill, to meet with a high diapason, which deteriorates his voice, augments his fatigue, and shortens his theatrical career. Singers, therefore, are out of court, and we cannot attribute the elevation of the diapason to them.

The interest of composers—despite whatever may have been said or thought by persons not possessing a very precise notion of musical matters—is directly contrary to the elevation of the diapason. When it is too high, it embarrasses them. The higher the diapason, the sooner does the singer reach the limits of his voice on the sharp chords; the development of the melodic phrase is, therefore, trammeled rather than seconded. The composer has in his head, his imagination, and, we may say, in his heart, the natural type of the human voice (*des voix*). The phrase he writes is suggested to him by a singer whom he alone hears, and who always sings well. This singer's voice, supple, pure, intelligent, and correct, is fixed in conformity with a moderate and true diapason which dwells within the ear of the composer. The composer has, therefore, every advantage to gain by moving in a gamut well suited to the voice, and which, leaving him freer, and more master of the effects he desires to produce, assists his inspiration. Besides, what means does he possess of raising the diapason? Is it he who himself makes, or causes to be manufactured, the perfidious little instruments, the compasses which mislead the mariner? Is it he who comes and gives the A to orchestras? We have never seen or heard that any *maestro*, discontented with the too great reserve of a diapason, had one made to suit his convenience—a personal diapason, in order to raise the *tone* of an entire orchestra. He would meet with a thousand cases of resistance, and a thousand impossibilities. No; the composer does not create the diapason; he submits to it. He cannot, therefore, be accused of having excited the ascensional course of tonality.

We must remark that this ascensional course has been general as well as constant; that it has not been limited to France; and that the Alps, the Pyrenees, and the Ocean have not proved obstacles to it. People must not, therefore, as we have heard them do, accuse especially France, whom they are very apt to charge with the misdeeds committed from time to time in the world of music. Our country has merely had a share in the grand invasion of the rising diapason, and, if it was an accomplice in the crime, it was, also, the victim of it. The causes of this invasion, which have acted everywhere with consistency, *ensemble*, perseverance, and, we might say, premeditation, could not be either accidental or peculiar to one country. They must necessarily have been dependent on a determining principle, and an interested motive. In virtue of a well-known axiom, we must, therefore, seek out those evidently interested in unduly raising the A which our ancestors hoped to bequeath us.

It is those who manufacture tuning-forks, or have them manufactured, who are the authors of the evil and masters of the situation. It is the musical-instrument makers, and we can understand that they have a legitimate and honourable interest in elevating the diapason. The more elevated the *tone*, the more brilliant will be the sound. The maker will not, therefore, always manufacture his instruments in conformity with the diapason; he will sometimes manu'acture his diapason in conformity with an instrument he may consider sonorous and striking. The truth is, that he is a passionate admirer of sonority, which is the object of his work, and is incessantly endeavouring to increase the force, purity, and transparency of the voices which he knows how to create. The wood he fashions and the metal he forges, obeying the laws of resonance, will assume intelligent sounds, which a skilful, or, sometimes, an inspired artist, will soon animate with his bow, his breath, and his light, supple, or powerful fingers. The instrumentalist and the maker are, therefore, two allies; their interests are combined and mutually supporting. Once introduced into the orchestra, they

the pipe is lengthened or shortened at pleasure, always emits pretty nearly the same sound under the same division, etc." (Rousseau, *Dictionnaire de Musique*, under the head *Tone*.) In Italy, at the present day, the name of *corista* is still given to the tuning-fork. One of the *choristes* mentioned by Rousseau is preserved in the "Cabinet de Physique" at the Sorbonne.

sway and rule it, easily dragging it to the heights in which they delight. In fact, the orchestra belongs to them, or, rather, they are the orchestra, and it is the instrumentalist who, by giving the *tone*, regulates, without desiring to do so, the studies, the efforts, and the destiny of the singer.

The great sonority acquired by wind-instruments speedily found its direct application, and received from it a still greater impulse. Music, which adapts itself to everything, and everywhere takes its place, marches at the head of regiments; it sings to the troops the airs which animate them, and remind them of their native land. Under these circumstances, it must sound loud and firm, and its voice must extend a long distance. Military bands, seizing on the diapason and raising it still higher than it was before, propagated throughout Europe the movement which incessantly hurried it forward.*

At the present day, however, military music might, without fear, descend somewhat from the diapason it has unduly raised. Its pride would not suffer, nor would its flourishes be less martial or less striking. The great number of brass instruments it now possesses have given it more body, and more firmness, as well as an amount of relief, both solid and brilliant, formerly wanting to it. Let us hope, moreover, that further progress on the part of the various makers speedily freeing certain instruments from drawbacks which are to be regretted, will open to them an access of rich tonality at present denied them. The honourable general who represents in the Commission the organisation of the military bands, would exert himself to the utmost to second this desirable amelioration—this real advance—which would endow military bands with fresh resources, and vary the brilliancy of their sonority.

We think, Monsieur le Ministre, we have proved that the elevation of the diapason is due to the efforts of instrument-makers and instrumental performers, and that neither composers nor singers have had any participation in it. Religious music and dramatic music have submitted to the movement, without being able to avoid it, or without endeavouring to escape doing so. The diapason might, therefore, be lowered to a certain extent, with the certainty of serving the true and greatest interests of art.

* We read in a letter addressed to us by M. Kittl, director of the Conservatory at Prague: "It is greatly to be desired that some conclusion should be arrived at in the matter, for there are continual complaints about the progressive elevation of the diapason, and all Europe will feel grateful that France has resolved to bestir herself, for she will not fail of success.

In Austria, the military bands are the cause of this elevation, their diapason varying a semitone from that of other musical bodies. This difference dates from the time of the Emperor Alexander I. On becoming the proprietor of an Austrian regiment, he ordered new instruments to be made for the band. The maker, in order to bring out the latter with greater prominence, raised the diapason of the instruments, which, of course, imparted more freshness and brilliancy to the sound. The innovation excited the envy of the other military bands, who all raised their diapason."

(To be continued).

CONCERTS.

MR. BRINLEY RICHARDS' SOIRÉES.—The first of two concerts of classical pianoforte music, announced by this talented professor, took place on Tuesday evening last. The following was the programme:—

PART I.—Sonata in C minor, pianoforte and violin—Beethoven; Aria, "Quando Miro"—Mozart; Grand Sonata in A flat, "Plus Ultra" (Op. 71)—Dussek.

PART II.—Chamber Trio in A major (Op. 26), pianoforte, violin, and violoncello—Sterndale Bennett; Solo, pianoforte, "She never told her love"—Haydn; 1. Adagio, B minor, 2. Gigue, G major—Mozart; 3. Lied ohne Worte—Mendelssohn; Duett, "May Bells"—Mendelssohn.

We have again to compliment Mr. Brinley Richards on the classical taste with which he entertained his patrons, who completely filled the Hanover-square Rooms, and listened with the greatest attention to every piece in the programme. Dussek's sonata in A flat, known in France as *Le Retour à Paris*, and in England as *Plus Ultra*, was the "pièce de résistance." Mr.

Richards played it with the musicianly intelligence and executive skill which he is well known to possess. It is not necessary to enter at the present time into any criticism on Dussek's grand and imaginative composition. Our readers may, perhaps, remember our remarks upon it, on the occasion of its quasi- "resuscitation" by Miss Arabella Goddard and Mr. Charles Hallé, at their classical *soirées*, when we fully described its merits, and the executive difficulties the pianist has to surmount in every one of the movements. At the conclusion of the sonata, Mr. Brinley Richards was greatly and deservedly applauded. Beethoven's sonatas (with Mr. Blagrove), and Sterndale Bennett's charming trio (with Mr. Blagrove and M. Daubert), were capitally played, the serenade, with the *pizzicato* movement for the violin, in the latter piece, obtaining more than ordinary applause. Nor was Mr. Richards' performance of the *Adagio* and *Gigue* by Mozart, and the *Lied* by Mendelssohn, for piano solus, less eminently successful. The vocal music was entrusted to Mad. Endersohn and Miss Lascelles. The former sang Haydn's "She never told her love," with so much genuine feeling that an encore was insisted on. Mr. Francesco Berger accompanied the singers.

THE VOCAL ASSOCIATION "undress" concert at St. James's Hall, on Tuesday evening, under the direction of Mr. Benedict, was very fully attended. The vocal music was performed exclusively by members of the Society. Several part-songs were very well sung, among them, Mr. Hatton's "Jack Frost," which was unanimously encored. The same compliment was paid to Miss Chipperfield, in a ballad, and to Miss Saunders, in "Beautiful May," from Mr. Macfarren's *May-Day*. Herr J. David played a transcription of Schubert's *Ave Maria*, on the violin, and Miss Ward, Benedict's *fantasia* on Irish airs, "Erin," after which she was applauded and re-called. On Wednesday next, in consequence of the great effect they created at the last concert, the *Ave Maria*, and the finale, from *Loreley*, will be repeated. Handel's *Acis and Galatea* is announced for the same evening.

MASTER DREW DEAN, a very young flautist, pupil of Mr. Richardson, gave a concert at St. James's Hall on Wednesday evening. A legitimate player on the flute at eleven years of age is a rarity; Master Drew Dean, however, is a flute player, and so good already as to lead to the hope that he will one day step into his master's shoes. The Royal sign-manual has been affixed to him, he having played last June, at Buckingham Palace, before Her Majesty and Prince Albert. Master Drew Dean's performances, on Wednesday, comprised solo on the air, "Du, du, liegst mir im Herzen," duet for two flutes with Mr. Richardson, and Nicholson's *fantasia* on "Home, sweet home." His talent is very remarkable, and not many flautists can, even now, surpass him in neatness and finish of execution, and in method of producing tone. He was recalled after every display and loudly cheered. The youthful artist had many assistants—more than enough, in fact, his programme being far too long. Miss Arabella Goddard gave two pieces—Stephen Heller's *Piano Improvisatoria* on Mendelssohn's "Song's bright pinions," and Mr. Benedict's new *fantasia*, "Erin," both of which were played in a most brilliant manner, and the last tumultuously encored. The vocalists were Misses Laura Baxter, Poole, Louisa Van Noorden, and Lascelles; Messrs. Benson, E. F. Van Noorden, Whiffin, and Lawler; the instrumentalists—M. Remenyi (violin), Mr. Frederick S. Clark (harmonium), and W. G. Cusins (accompanist). Mr. Clark's performances on the harmonium were much applauded, and M. Remenyi created the accustomed sensation with his *Carnaval de Venise*.

MR. HENRY LESLIE'S CHOIR.—The sixth concert was given at St. Martin's Hall on Thursday evening. The programme on this occasion was of a more ambitious character than usual, a complete and efficient band assisting, and the instrumental performances certainly bore away the palm. In fact, the entertainment was more after the fashion of the Vocal Association than Mr. Henry Leslie is in the habit of providing for his patrons. The grand pieces were Mendelssohn's *pianoforte concerto*, in D minor (No. 2), and Beethoven's *choral fantasia*, Miss

Arabella Goddard at the piano. Both were splendidly played by this multifariously gifted young lady, who seems to have the entire repertory of the *pianoforte*, "classical" and "brilliant," "romantic" and "ordinary," in her hand and in her fingers, ready at a moment's notice to play anything, no matter how elaborate or difficult. Both her performances were received with enthusiasm. We seldom remember a larger or more *distingué* audience at St. Martin's Hall. The efforts of the "Choir" comprised, in addition to their part in the *Choral Fantasia*, two very clever choral songs, by Mr. Henry Leslie—"O gently sleep," and "Song to May morning" (already known to the majority of the audience); madrigal, "Sweet flowers," by T. A. Walmisley; Webbe's glee or part-song, "The mighty conqueror," Wilby's inimitable madrigal, "Sweet honey-sucking bees;" Mendelssohn's *Hymn* for contralto, solo, chorus, and organ—a fit companion to Jenny Lind's favourite, "O that I had the wings of the dove," and ending with a fugue worthy of Handel; Hornby's glee, "By Celia's arbour;" Pearsall's part-song, "I saw lovely Phillis," and Haydn's chorus, "The arm of the Lord." These were not all equally well sung; some of them, however, were almost irreproachable. Let us instance particularly the two choral songs of Mr. Leslie, and Webbe's "Mighty conqueror," which last were deservedly encored—much more deservedly than the glee which was similarly honoured. To conclude where we should have commenced, the band executed the delicious overture to *Preciosa* very well. Mr. Henry Leslie conducted.

MR. MARTIN'S HALL.—Beethoven's *Mass in C*, and Mendelssohn's *Hymn of Praise* were performed under Mr. John Hullah's direction, on Wednesday evening. The solo vocalists, assisting in the *Mass*, were Misses Martin and M. Bradshaw, Messrs. Wilby Cooper and Thomas; and in the *Hymn of Praise*, Mr. Wilby Cooper, Miss Martin and Miss Banks. To these two performances Mr. Hullah devoted his best energies, and the result, on the whole, was highly satisfactory. Both *Mass* and *Hymn*—the latter more especially—nevertheless, involve difficulties yet to be conquered by the members of "the First Upper Singing School." The band was excellent, and the performance was thoroughly enjoyed. Mr. Hullah may be said to have created an audience for himself, capable of appreciating music of this high character.

CRYSTAL PALACE.—The last Saturday Concert was, in another way, as good as that devoted to the music of *Oedipus*. The programme included, among lesser pieces, the overtures to the *May Queen* (Bennett) and *Elisa* (Cherubini) a famous work, and as good as a novelty; grand *pianoforte concerto*, in G minor, Dussek; and Beethoven's *symphony* in C, No. 1. There was also a violin solo, a *pianoforte solo*, and some vocal music contributed by Miss Mahlah Homer. The band overtures were both well played, the *May Queen* especially. The *symphony* had some fine points, so fine, indeed, that we do not feel inclined to take exceptions to certain parts of the performance. Miss Arabella Goddard has associated her name no less intimately with Dussek, than with Mozart, Beethoven, Mendelssohn, and Bach. The concerto in G minor was revived by her last season at the New Philharmonic Concerts, with a brilliant success not yet forgotten. This fine inspiration demands, as it were, inspired playing—mere talent, however great, or mechanism, however unerring, is not enough. Those best able to understand Dussek's composition could most thoroughly appreciate Miss Arabella Goddard's very remarkable display—the "Ne Plus Ultra" of classical and refined execution. The second performance—of a very different complexion, but no less successful in its way—was the new *fantasia* of Benedict, called *Erin*, which was rapturously encored, when the fair pianist substituted "Home, sweet home," received with equal warmth. Miss Mahlah Homer attempted the great *scena* from *Fidelio*, but succeeded much better in an Irish ballad. Mr. Watson's violin playing is capital—good genuine fiddling, in short; but his *concertino* is not a very sterling work. Herr Manns conducted with his accustomed spirit. The concert-room was crowded in every part.

MEYERBEER.

In Meyerbeer I see a man who is an artist from love and from conviction; a man remaining unshakeable amid the transformations of society; a man who cultivates art for itself, and the profound delight he discovers in it. Possessing a large fortune, he might enjoy all the advantages it bestows, in the bosom of his family and with his friends; indulge in the sweets of ease and luxury; and take care of his health, frequently injured by work; he might, lastly, be contented with his universal fame, and enjoy its charm in repose. Instead of this easy and sweet existence, which might be his, to what does he condemn himself? To the fatigue of incessant labour, and many long journeys; to the necessity of repairing at some watering place, during the summer, the evil produced by the agitations of the rest of the year, and of following, at the said watering-place, the regimen of an anchorite in absolute solitude. What is his recompense for so many sacrifices? Art, and art alone, for we must not fancy it is the wish to attract the attention of the world by his labours that guides him. To produce is his supreme delight, but, when a work is completed, years elapse before theatrical managers succeed in tearing it from him, and he expends as much care in avoiding, as others do in obtaining, the representation of an opera. At the moment I am writing these lines (January 1859), he has three operas terminated, and, moreover, a number of sacred and other compositions, which he carefully retains, despite all the solicitations addressed to him. It is very intelligible that the desire of obtaining fresh successes cannot be exceedingly active in an artist, who, for nearly thirty years, has everywhere achieved incomparable triumphs, and, after so long a period, sees his old works still young, still enjoying the favour of the public, and always constituting the infallible resource of managers, when novelties fail them, or when the success of the works of the day does not correspond to what was expected of them. It is, therefore, beyond a doubt that, for Meyerbeer, there are only two things in which he feels an interest: the love of art, and the necessity of creation.

There is another point of view from which Meyerbeer may serve as a model for young artists, namely, the pains he takes in perfecting his works. No one writes more quickly in the first instance, but no one attaches more importance to the finish of the details, or displays more perseverance in imparting to them all the perfection of which they are susceptible. This has been the method of all the great masters for centuries. In our age of haste and agitation, it has been nearly lost, but we must return to it, if we would produce works for futurity. We know that John Sebastian Bach made great alterations in his works; I have found Handel's scores filled with corrections, some of the pieces being commenced and then abandoned, and others re-written several times; Haydn always tried his new symphonies in the orchestra he directed at Prince Esterhazy's, and which was always at his service; he listened to the effect, and then kept making changes till he was thoroughly satisfied. Mozart possessed an extraordinary abundance of ideas, and very sure taste; there are fewer corrections in his scores than in those of the masters just named. Beethoven would meditate a long time, and make sketches of his works, and yet he always overloaded his scores with corrections. There can be no other method for the qualities of style, either in literature, or the arts, particularly music.

"Vingt fois sur le métier remettez votre ouvrage," said Boileau. This precept will always be followed by great composers and great writers. The manuscripts of Jean Jacques Rousseau, of Bernadin de Saint-Pierre, and of Paul Louis Courier, are covered with erasures.

FETIS, Sen.

Mr. GUSTAVUS GEARY.—We understand that Mr. Gustavus Geary, the well-known and favourite tenor-singer, of Christ Church and St. Patrick's Cathedrals, Dublin, has been invited to give a series of lectures on Irish melodies and sacred music, by his numerous pupils and friends in the United States.

FERDINAND SCHUBERT, organist and composer, eldest brother of the celebrated Franz Schubert, died February 26th, at Vienna, aged sixty-five.

ROYAL PRINCESS'S THEATRE.

Farewell Season of Mr. CHARLES KEAN as Manager.

Last Nights of the undermentioned Plays. The public is respectfully informed, that Mr. and Mrs. C. Kean's Annual Benefit will take place on Monday, March the 28th, when will be produced the Historical Play of KING HENRY THE FIFTH, being the last Shaksperean revival under the existing management.

LOUIS THE ELEVENTH, on Monday, March the 21st, and (last time) on Friday the 25th. A MIDSUMMER NIGHT'S DREAM, on Tuesday the 22nd; and on Thursday the 24th. HAMLET will be performed (last time) on Wednesday the 23rd. The Theatre will be closed on Saturday, the 26th inst., in consequence of a night rehearsal of KING HENRY THE FIFTH.

These plays will not be re-produced, with the exception, perhaps, of one or two representations only towards the termination of the management in the latter part of the month of July.

GREAT NATIONAL STANDARD THEATRE, SHOREDITCH.—Proprietor, MR. JOHN DOUGLASS.

Engagement of the popular tragedian, Mr. Henry Marston, of the Theatre Royal, Sadler's Wells, for a limited period, and will appear every evening with Miss Agnes Kemble. Immense hit of the new burlesque of THE FORTY THIEVES—Forty Ladies in oriental costume. On Monday, HAMLET—Hamlet, Mr. H. Marston; Ophelia, Mrs. R. Honner; Gertrude, Miss A. Kemble. On Tuesday, WILLIAM TELL—Tell, Mr. H. Marston. On Wednesday and Friday, THE BRIDAL—Melanius, Mr. H. Marston; Evadne, Miss A. Kemble; Aspasia, Mrs. R. Honner. On Thursday, VIRGINIUS—Mr. H. Marston. To conclude with THE FORTY THIEVES.—Notice: The celebrated Mr. and Mrs. Barney Williams, the real Irish Boy and Yankee Girl, will appear on Monday, April the 4th.

BIRTH.

On the 12th instant, at 67, Mount-street, Mrs. W. S. Broadwood, of a daughter.

MARRIED.

On Wednesday, the 16th instant, Edward L. Goetz, Esq., of 45, Torrington-square, to Angelina, eldest daughter of J. M. Levy, Esq., of Doughty-street.

DEATH.

On the 16th instant, at 21, Manchester-street, Manchester-square, aged five years and two months, Frances Lucy Harriet, only daughter of Frederick Bowen and Jane Haret Jewson.

THE MUSICAL WORLD.

LONDON, SATURDAY, MARCH 19TH, 1859.

ALL chance of Her Majesty's Theatre opening this season is at an end. There is not a doubt about it. Mr. E. T. Smith's prospectus sets that at rest. The programme for the new Royal Italian Opera, at Drury Lane, has just been issued. A more imposing bill-sheet of pledges has seldom been presented to the public. In fact, nothing could look better on paper. The very spirit of zeal and enterprise breathes through the announcement. The list of singers is unusually strong; the band and chorus, numerous and efficient, have been selected from Her Majesty's Theatre and Continental Operas; and the ballet arrangements promise efficiency. The Royal Italian Opera of this season, at Drury Lane Theatre, compared with the *Italian* Opera of last season, is like perfect accomplishment, compared with crude beginning. Mr. E. T. Smith is determined to make amends for the temporary loss by the closing of Her Majesty's Theatre.

The list of *soprani* embraces Madlle. Titiens—Mr. Lumley's great card of last season; Madlle. Enrichetta Weisser, *prima donna* from the Teatro Reggio, Turin, La Pergola, Florence, &c.—an artist of great local notoriety; Madlle. Sarolta, the fair Hungarian *cantatrice*, who lately débuted at the Italiens, Paris, as *Lucrezia Borgia*; Madlle. Vaneri, who made a favourable *début* last year at Drury Lane; Madlle. Elvira Brambilla, from the principal theatres of Milan, Turin, &c., &c.—whose name, at all events, should be a guarantee for her being an artist; and last, not least, Madlle. Guarducci, who has been lately turning the heads of the Venetian public, and converting the gondoliers into

troubadours. Madame Giuseppina Lemaire is the "*prima donna contralto assoluta*." This lady comes from the Carlo Felice, at Genoa, with a great reputation. Negotiations are also pending with Madame Borghi-Mamo, the eminent *contralto*, who is now enjoying the favour of the capricious patrons of the Académie-impériale de Musique et de Danse, at Paris. If Mr. E. T. Smith intends giving performances every night, he will stand in need of two "absolute" *prime donne* in the "contralto" line.

The catalogue of tenors is not less rich than that of sopranos. Now that the great establishment in the Haymarket has closed its doors, Signor Giuglini is placed to the account of the Drury Lane *impresario*, and stands at the head of the list. Next to him comes Signor Pietro Mongini, a tenor who has for many years been winning renown in the principal theatres of Italy, and in the Grand-Opéra of St. Petersburg. Signor Ludovico Graziani, brother to the barytone, if not equal in fame and accomplishments to the other two, will serve as an excellent second tenor and a good occasional substitute. Other names are added to this department, but as they don't belong to the "absolutes," they need not be mentioned. Among the barytones and basses—numerically stronger than the tenors—we may name, Signor Badiali—a great favourite of last year with the Drury Lane audiences, and an excellent artist of the old school, though a little *passé*; Signor Corsi, one of Mr. Lumley's latest introductions from Italy, a first-rate artist, and once a first-rate vocalist, now unfortunately in the same predicament as Signor Badiali; Signor Marini, associated with the early days of the Royal Italian Opera, Covent Garden; and, to conclude, Signor Graziani, whom Mr. Gye also claims, and who promises to be a bone of contention between the two "Royal Italian Operas." Much has been said in favour of the title of the Drury Lane manager, and much in favour of the Covent Garden manager; but it is not unlikely that both Mr. Gye and Mr. E. T. Smith may be ultimately exonerated from blame, and that Signor Graziani alone is in fault. The law must reconcile the dispute—which slight act of condescension will no doubt prove expensive to one of the three parties—perhaps to all.

Of the ballet, so little is said, that we may almost take for granted Mr. E. T. Smith, like "Policeman X." has merely "a hi upon it." All the prospectus tells us on this head is, that the *corps de ballet* from Her Majesty's Theatre is engaged, that M. Petit, of Her Majesty's Theatre, is the *Réisseur de la danse*, and Mr. Wells, leader of the ballet.

The list of the promised operas, old and new, constitutes a *répertoire* which certainly has never been equalled by any Italian Opera, in the 2nd, or even the 12th year of its establishment. The novelties include Verdi's *Macbeth* and *Les Vépres Siciliennes*, and Petrella's *Ione*; *ossia, L'Ultimo Giorno di Pompei*. The reproductions are too numerous to mention. We may, however, name *Guillaume Tell*, *Otello*, and *La Gazza Ladra*, by Rossini—all of which, efficiently represented, will be welcomed with delight; Gluck's *Armida*, too much to expect, we fear; and Mercadante's *Giuramento*—which we don't greatly care to hear.

The talk in the prospectus about Mozart's works is not to our taste. "Perfection" may or may not be attained; but let it be attained, and there will be plenty of time for boasting. The public will not be slow in finding it out. We give Mr. E. T. Smith credit for the best intentions, but cannot help thinking of the *Don Giovanni* of last season.

The name of Mr. Benedict, as musical director, cannot but be accepted as a guarantee for excellence in his department. The reasons for postponing the season until the 25th of April, are sufficiently plausible; and we await the inauguration of the new Royal Italian Opera with great curiosity and interest.

We trust no heavy misfortune is in store for us. When the ring which Polycrates had flung into the sea was recovered, through the interposition of a meddling fish, Amasis, King of Egypt, at once concluded that the tyrant of Samos was a doomed man. A long lane of good luck, like every other long lane, must have a turning. So thought Amasis, King of Egypt.

We, like Polycrates, flung our ring into the sea, on Saturday, the 5th instant. In a "leading article," we expressed a wish that our slight services in the cause of musical art might some day or other be noticed in the *Westminster Gazette*. When we reflect that Westminster is the Athens of South Britain, and that the journal in question may, therefore, be considered to represent the acme of English civilisation, we feel that our wish was somewhat presumptuous, although it was qualified by a modest hope, that Mr. Nicoll, the tailor, Mr. Tubb, the baker, and Mr. —, of the American Stores, might first receive the honour of a Westminster notice, and, although we were in some measure justified in our aspirations by the immortality conferred on Mr. Hammond, the patriotic publisher of dance-music, that our wish would be gratified we did not expect. We rather uttered it as some fond lover warbles forth an amatory lay under the window of a mistress he knows to be asleep. He does not think she will be kind enough to wake, but still the warble is gratifying to the warbler.

What then must be our feelings when we find that our ring has come back; that our wish is reciprocated; that, when we say we hope for a notice in the *Westminster Gazette*, a sort of "Paddy Blake's echo" reverberates from the editorial room, saying "a notice you shall have"?

We are almost frightened by our stupendous good fortune.

The only obstacle in our way to perfect felicity is a want of information as to our peculiarities on the part of the authorities of the *Westminster Gazette*.

The gap is easily supplied. We will send this number of our periodical to our august local contemporary, and especially request him to enforce the truth that we are *not* the official organ of the Crystal Palace at Sydenham, though the tone of our articles might favour that supposition.

THE HANDEL CENTENARY COMMEMORATION.

To the Editor of the Musical World.

SIR.—There is no more certain proof of a determination to do right than an acknowledgment of having done wrong. When a man confesses his error, he not merely subscribes to his past incompetence, he almost commands a confidence in his future ability. No one, if he can evade it, will own to a fault, unless his conscience tells him he has power to redeem it. The directors of the Crystal Palace, at the initiatory rehearsals in the great Handel orchestra, in 1857, could not be persuaded that the Central Transept was not well adapted for sound. They laughed at the plain sense reasoning of the critics; smiled dubiously at the technical objections of the architects, and would not be advised. In

one respect the grand preliminary Festival of 1857 was a failure. The distribution of sound over the immense area of the central transept was partial. Within certain spaces the hearing was admirable. Beyond, it was confused. Distance did not constitute the difference, since, far up in the third-storied western gallery, the sound was caught clearer and with greater power than in many parts of the area stalls. If the charges for places had been determined by the proportionate capacity for hearing, they would have varied from ten guineas to eighteenpence. That this was not what was contemplated will be readily granted. The directors commenced erecting the huge orchestra entirely with a view to the accommodation of three thousand performers. It is a pity that they did not include in their meditations the fitness of the locality for acoustic purposes. If they took into consideration the spectacle only, in all likelihood they could not have found any place under the sun more admirably suited for gorgeous display. Some shrewd friend, however, should have hinted to them, that people are attracted to a musical performance rather to hear than to see. So might their attention have been turned to the proper construction of the orchestra; so might they have challenged praise instead of censure; so might they have spared themselves the chagrin of acknowledging their error and being compelled at last to follow counsel which they despised.

The "Programme of Arrangements" for the approaching Handel Commemoration Festival has just been issued. The scheme of the performances is complete and satisfactory; the scale of prices, though high, is not exorbitant; the general regulations, as far as we can make out, are all that could be desired. Without altogether subscribing to the mistake committed in 1857, the directors are willing to allow, that "*it was remarked by many*, that the mass of performers did not produce the overpowering sound anticipated;" and that, "notwithstanding the unparalleled grandeur of the choruses, the tone did not completely fill the area of the Great Transept, and might have been still further augmented with advantage." Admitting that there was "some justice" in this remark—the directors have not the courage openly to confess to a direct miscalculation—it has been determined, "therefore," to extend the orchestra, on both sides and in front, so as to render it capable of accommodating four thousand performers, and to provide "certain acoustic improvements," now for the first time adopted. The acoustic improvements, to use the words of the directors:—

"Consist mainly in a solid boarded inclosure running round the entire back of the orchestra and organ, and in a roof—after the manner of the Roman *Velaria*—of a repellent material, joining the inclosure, and extending forward beyond the line of the conductor's seat."

It is just possible that in adopting the "acoustic improvements," the directors may have committed a grave mistake in increasing the numerical strength of the band and chorus. There are limits to everything, and why not to an orchestral force? We paid the greatest attention to the performance of 1857, and feel satisfied that even less than the three thousand singers and instrumentalists would have sufficed to give the greatest effect to the grandest double choruses of Handel, had the oft-suggested sounding-board been carried round the rear of the orchestra, and provided, moreover, that *every artist played or sang*. The application of the sounding-board, we doubt not, will have the effect of trebling the power of the voices and the instruments; and, consequently, we feel inclined to think that the addition of an extra thousand to the gigantic force of 1857 is a mistake. No conductor knows better than Mr. Costa the difficulty of

moulding an enormous mass of singers to his purposes; and no one knows better that the greater the number the greater the opportunity of avoiding work. Besides, we question, if, under any circumstances, four thousand would ensure more power than three thousand. Three thousand really effective voices and instruments are enough, in any place, not exposed like Salisbury Plain, or the Central Transept of the Crystal Palace, to waken death itself with the hurly-burly. At all events, before deciding on the augmentation of the orchestra—as it involved a serious outlay and redoubled the difficulties of the conductor—the directors should have tried the "three thousand" with the new sounding-board, and acted from experience. Our strong impressions are, that, in that case, the projected reinforcements would be dispensed with.

As the chorus gains in strength, the solo singers necessarily grow weaker. The thunders of the choir constitute the annihilation of the principals. The directors, with more than habitual wisdom, see this and purport to provide a remedy. "A contrivance for assisting the voices of the Solo Vocalists," the Prospectus informs us, "is in preparation, and experiments which have been made, lead to the anticipation of the most satisfactory results from these additions." Now do we confess ourselves fairly puzzled to make out what are the "contrivances" to add to the power and volume of the voice—for such must be the "results from these additions." The term "additions" indicates something extraneous to be used. Perhaps each singer will have to carry his own speaking-trumpet, newly invented by Mr. R. Bowley; peradventure be furnished with a self-acting sound-board, to be elevated or depressed at discretion; or, haply, be provided with some powerful comestible—"Cock-a-leekie," "Haggis," or "Athol Brose," saved from the Burns' Festival and invigorated by time—the active influences of which will renovate the vital powers, supply the lungs with purest air, and make the muscles of the larynx as tough and pliable as India-rubber. This is the nearest approximation we can arrive at to a solution of the intended "contrivances."

The "Handel Commemoration Festival" is to consist of three morning performances, apportioned in the following order:

Monday, June 20—The "MESSIAH."

Wednesday, June 22—"DETTINGEN TE DEUM," Selections from "SAUL," "SAMSON," "BELSHAZZAR," "JUDAS MACCABÆUS," &c., &c,

Friday, June 24—"ISRAEL IN EGYPT."

For each of these performances the prospectus adduces stringent reasons, and perhaps, on consideration, a difficulty would be experienced in improving any one of the three. The oratorios on the first and last days it would have been impossible to change for others. The intermediate day alone does not present any feature of overwhelming attraction. This, therefore, the pecuniary results looked at, may involve a comparative failure. From the oratorios named, however, a most splendid selection may be made, especially favourable to the solo singers.

As collateral attractions, which are supposed to constitute objects of much interest to musicians and the general public, a collection of portraits, busts, autographs, scores, letters, and other memorials of the great composer, have been made available for inspection. During the intermediate days, selections from Handel's Italian Operas and Secular Works, will be executed by the Band of the Company, conducted by Mr. Manns, with occasional performances on the grand organ.

These are the general arrangements submitted in the prospectus, to which we refer the reader for all details as to prices, application for tickets, places, &c.

We may have to examine the prospectus on another occasion. At present, we must content ourselves with expressing our satisfaction at the promises held out, and the determination evinced to lend a crowning glory to the commemoration of the World's Great Musician.

I am, Sir, yours obediently,
TIMOTHEUS.

DEAR WORLD,—I am in a very great hurry, but I can't let the week pass, without advising everybody to see Mr. and Mrs. Chas. Mathews, at the Haymarket. The first piece in the evening's list, called *Milliner to the King*, is, to be sure, a poor affair,—an instance of length, without breadth or colour,—but then all the more praise to the lively pair, who can galvanize the fleshless skeleton. Mr. Mathews is the smartest, the readiest, the gayest of adventurous chevaliers; Mrs. Mathews, the plumpst, the prettiest, and pertest of plebeian beauties. Then see how these two buoyant spirits play against each other, thwarting, bantering, scolding, and ultimately loving, in the little piece called *Nothing to Wear*. This is a kind of *Box and Cox*, with a difference of sex, and affords a capital opportunity for two such artists as the Mathewss to indulge in fun to their hearts' content. I only wish it had less to do with pawnbroking; for it awakens in my mind sentimental reminiscences of a certain chain, which I wore, a few weeks since, and which—but, as I said, I am in a hurry. The piece is written and cannot be altered, and therefore the best plan will be to dedicate it to the reigning Duke of Tuscany, three balls figuring in the armorial bearings of the Medici.

I remain, truly yours,
A YOUNG PLAYGOER.

P.S. If any sympathetic soul, after seeing the Mathewss at my recommendation, thinks he is under some obligation to me, and moreover reflects on my hint about the chain—why—why—I don't exactly know how to put it—seven shillings in postage stamps, enclosed to a "Young Playgoer," would not be deemed insulting.

THE NEW ORGANIST OF YORK MINSTER.

To the *Editor of the Musical World*.

SIR,—Allow me to offer you a comment on the letter which appeared in your last number relative to Dr. Monk's appointment to the organ in our Minster. Your correspondent misrepresents "the opinion of all the musical men in York," as completely as he mis-states the facts on which he pretends this opinion to have been formed; and thus attempts to inflict an injury on the newly-appointed organist, which no apology, no explanation, can remove. It is evident that the writer is a partisan of Mr. H. W. A. Beale, who, disappointed at his friend's rejection, seeks to soften the vexation of this, by publicly questioning its propriety, and thus, possibly, shaking the confidence of the Dean and Chapter, and of the citizens of York, in the person elected. Mr. Beale has been made known, by correspondents of your own and other musical journals, as an organist of remarkable ability, who has been unjustly unsuccessful in several competitions for appointments at churches in and near London, and it would appear, that, as if in conspiracy with the several metropolitan umpires, our York electors have dealt as unfairly with his talents, as have done the various church-

wardens who failed to elect him on previous occasions. This gentleman's very brief occupation of the organist's post at St. Martin's Church, might lead one to suppose that the same kind of "unfair influence" of which he is now said to be a victim, may have operated to dislodge him from this office as soon as he entered it, and thus the public of Charing Cross, like that of St. Andrew's Undershaft, and several other places, have been, as the public of York are, "deprived of having the best performer on the organ." So much of Mr. Beale have I learned from correspondence in the musical journals; beyond which, his "having played for nearly an hour and-a-half in the most artistic manner," whereof the letter in question informs your readers, is all that I have to enable me to estimate his merits. Now, Mr. Edmund Chipp, Mr. Ford, and Dr. Monk, each played in the Minster before a very large number of listeners, and had each the same opportunity with Mr. Beale of proving their command of the instrument, and their capability of accompanying the choir, a qualification of paramount importance. Of Mr. Chipp's skill as an organist, you in London have had too many occasions to judge to need any opinion from me; and it is no disparagement of this, that a musician more experienced in the peculiar requirements of cathedral duty, should have been preferred to so accomplished a performer. The abilities of Mr. Ford are, by no means, unworthy consideration, but, here again, want of practice in the control of a choir may have been a disqualification to determine the choice against him. Dr. Monk came to his trial with the familiarity of many years with the cathedral service, with long experience in training and directing a choir, and with constant practice upon an organ, which, until the recent erection of those of Liverpool, Leeds, and some other places, that exceed the proportions of all previously constructed instruments, ranked next to the one at York as among the most extensive in England. It is not to be wondered at, then, with these peculiar advantages of long preparation for such an ordeal, that this gentleman should have shown himself so efficient, that the dean and chapter deemed him the most desirable candidate, and accordingly elected him. I do not know who may be the author of the oratorio of the 'Martyrdom of St. Polycarp,' neither did I ever hear of the oratorio; but I cannot suppose that the unknown composer of an unknown work can have such authority as to have directed the decision of the persons in whose hands the election rested, at the head of whom the Dean, by his munificent donations for the purpose of repairs and improvements in the Minster, has amply testified his zealous interest in the welfare of the establishment. Be this as it may, whatever may have led the Dean and Chapter to appoint Dr. Monk, I can assure you of the general belief in this city, that the man who has played constantly on the large organ in St. Peter's College for ten or twelve years, who has formed the continually changing, but always admirable choir of that institution, and, with it, produced an almost singularly effective daily execution of the Choral Service, still more who gave the very meritorious performance I witnessed here before Christmas, is the right man in the right place.

I am Sir, yours obediently,
ONE OF THE MUSICAL MEN OF YORK.

[The writer of the above encloses us his name and address, and fully satisfies us of his competence to form a judgment and his sincerity in pronouncing it; added to which, our own knowledge of Dr. Monk's previous professional career convinces us that he has been most judiciously chosen to the very arduous appointment upon which he is about to enter.—ED. M. W.]

PROVINCIAL.

FROM BRIGHTON we learn that the ceremony of opening a new organ at Trinity chapel took place recently. The chapel was crowded. The Rev. H. H. Wyatt, incumbent, read prayers, the Rev. J. W. Walter, (curate), and Rev. Daniel Moore assisting. The sermon was preached by the Rev. Daniel Moore. The text was from the 3rd Colossians, 16th verse, and the discourse eloquent on the uses of Psalmody in church. The organ was planned by Mr. J. W. White (organist of St. Paul's), and built by J. W. Walker of London. Mr. Hopkins, of the Temple church, London, performed on this occasion, and the choir was directed by Mr. A. White, organist of Trinity chapel. The collection after the service amounted to £38. Miss Julie Bleaden, assisted by Mr. Henry Nicholson, flautist, and Mr. Alfred Nicholson, oboeist, gave a musical entertainment lately at the Town Hall, in connection with the Brighton Atheneum.

A SOUTHAMPTON paper writes:—We were recently afforded an opportunity of inspecting a testimonial presented to Mr. Klitz, organist of All Saints' church. It consists of a double inkstand, in silver, with taper-stand in the centre, and recess for pens. It bears the following inscription:—“Presented to George Philip Lyte Klitz, organist of All Saints' Church, Southampton, by the Choir, as a token of respect and esteem.—Feb. 1859.” Accompanying this gift is the following testimony, in illuminated writing, framed:—

“To Mr. Geo. Philip L. Klitz.—Sir,—In recognition of your valuable services as the organist of All Saints' Church, Southampton, we, the undersigned members of your choir, respectfully beg the acceptance of the accompanying inkstand. Your connection with us during the last five years has afforded us great satisfaction; the kindness and courtesy which we have received at your hands have merited our admiration; and we bear testimony to the talent which you display in your profession. We trust that the reputation achieved by your talented but deceased father may be equalled, if not surpassed, by his son; and that your future career may be one of unbounded prosperity and happiness.—Treble, William John Loman, Edward J. Smith, Edwin Budden, Henry White, Willian White, James Lashmore; alto, Alfred White, James Budden, Thomas Cummins, Jacob Lay; tenor, George Dacombe, J. W. Starns; bass, Edward Lowman, Henry E. Loman, William White, George White, John White.”

FROM DUBLIN we hear that the second concert for this, its thirteenth season, of the Dublin Madrigal Society, took place in the large room of the Antient Concert Hall, which was filled by an attentive audience. The programme comprised some pleasing selections. The madrigals were in every instance carefully and effectively given. Mr. Geary and Mr. Levey conducted the performance by turns. Some selections from Der Freischütz were much admired. By Mr. Richard Smith, “The Revenge,” was given with characteristic energy, and elicited warm plaudits. Mrs. Wilson's “Softly Sighs,” was emphatically applauded. The “Huntsman's Chorus” was given with spirit, and Mr. Geary proved himself fully equal to the “Horn of Chase,” which he sang with vigor and expression. In the miscellaneous selections, Mrs. H. Manly's “Adieu, dear Home” (Loder), should be mentioned. Mrs. Manly, whose voice does not appear to have lost any of the sweetness which distinguished it some years since, when she was Miss Connery, gave this song most expressively; it was spontaneously re-demanded. Mr. Geary sang a new ballad, by Dr. F. Robinson, “Coming with the Sunshine,” and succeeded in doing full justice to the melody, which is distinguished by a simplicity of style well suited to the words. Mr. Abraham Talbot, for his expressive rendering of the Irish ballad, “Mary Gay,” words by S. N. Elbridge, the music by Mr. Geary, was encored. The concert concluded with the madrigal, “Tis Life to Young Lovers.”

MR. BARNUM was announced to repeat his lecture on “Money-Making,” at Oxford, a few evenings ago, but the undergraduates resolved upon putting him down. Immediately on making his appearance he was saluted with volleys of groans and hisses, and, although he made several attempts to obtain a hearing, he could not succeed, and therefore sat down, telling the audience that “he was in no hurry, and willing to abide their time.” This elicited roars of laughter, renewed with increased force when Barnum told them he was “an old showman,” and, as they had paid their money, they might take their choice, and hear him or not; that it rested entirely with themselves, for he was prepared to carry out his contract, but, if they preferred to receive nothing, he should not quarrel with their decision, but pocket the affront with the cash. This produced a slight calm, and Barnum indulged the hope that there was a chance of his having “a clear stage and no favour,” so he made another attempt to commence, but it was of no use, and he then asked them, as they would not

hear him, if they would hear Picco. Picco came forward, and played one of his favourite pieces, and the “Slavonian Hungarian artiste,” Kratky Baschik, followed, with a performance on a small instrument resembling a mouth accordion. After this, Barnum made another attempt to obtain a hearing, but the interruptions were renewed. To make matters worse, he was struck with an orange and peppered with chestnuts, thrown by some of the undergraduates. This disturbed the equanimity of his temper, which he had kept admirably up to this time. He said that he did not mind words, but blows he would not submit to. Attempting to give the second part of his lecture, he met with so much interruption that he was heard only at intervals, and ultimately desisted. The scenes of uproar which occurred surpassed anything we remember, and hundreds of persons were disappointed at having spent their money and evening so unprofitably and unsatisfactorily. Although the proctors and pro-proctors were present, and did all in their power to obtain order, their attempts were as fruitless as those of the lecturer.

The Gloucester Chronicle writes:—“We have much pleasure in stating that the list of stewards for the forthcoming Gloucester Musical Festival, though previously very large, has received several important additions during the last few days; and, as each steward attracts support, we may anticipate a highly successful meeting.”

THE BRADFORD papers inform us that a grand concert, recently held at St. George's Hall by the Willert Beale troupe, was one of the most thoroughly gratifying entertainments of the kind ever given in the town. Madame Viardot Garcia was encored in the favourite song from the *Prophète*, and substituted a descriptive song by Dessaure, in which the accomplished artist evinced so much humour and *esprit*, accompanying herself on the piano at the same time, as thoroughly to delight the audience. “Of Miss Arabella Goddard,” remarks a local paper, “we must speak in terms of the most unqualified praise. Her execution was wonderful, her reading most finished, her triumph most complete; and not the less to be lauded, that the instrument upon which she played wants amending—with a new one.” Signor Regondi, too, comes in for no small part of the general eulogy. On Monday last, another concert was given, at which Mad. Rudersdorff sang.

At the Town Hall, LEEDS (we learn from Correspondent), on Saturday week, the whole of the *Sonnambula* was sung by Mrs. Wood's pupils, assisted by Mr. George Perren, Mr. Henri Wharton, and the Leeds Festival Choral Society, under the direction of Mr. Burton, assisted by Mrs. Wood and Mr. John Burton, who by turns accompanied on the pianoforte.

THE READING CHORAL CLASS of Mr. R. L. Binfield, we gather from the *Berks Chronicle* of March 12, invited their friends to a meeting at the New Hall, on Tuesday evening. The selection consisted of Mendelssohn's 42nd Psalm and *The Creation*. The solos were entrusted to Miss Havell, Miss Mary Binfield, Miss Fanny Binfield, Messrs. Brain, jun., Heelas, and Hounslow.

THE MANCHESTER Weekly Times, in its account of the second of the “Cheap Concerts,” mentions that Madame Ernestine “read a scene from the *Lady of Lyons*. This savours of an innovation upon the legitimate amusements of the people. Dr. Mark's benefit concert took place at the Corn Exchange on Saturday, March the 1st. At the close of the performance an address was presented to Dr. Mark, as a tribute of esteem for the valuable services he had rendered to the public by the inauguration in Manchester of his Royal College of Music. The address was presented on behalf of the subscribers by Mr. Norbury, and suitably acknowledged by Dr. Mark.

FROM the *Kent Herald*, we gain information, that the operetta, *Caught and Caged*, had been produced at St. George's Hall, with success.

THE MEMBERS of the Literary Institution of Redditch, with the Working Man's Reading Society, attended Miss Lizzy Stewart's entertainment of “A Night wi' Burn's,” on Tuesday week, at the National School.

MR. TOVEY, organist at the Abbey Church of Pershore, gave his annual concert lately, at the Temperance Hall. The performance was patronised by the vicar, the Rev. R. Williamson, D.D., W. Matins, Esq., and T. S. Shekell, Esq., of Little Comberton. Mr. Tovey's daughter, only eight years of age, surprised and delighted the audience by her performances on the pianoforte.

A SELECTION of Sacred Music, from the works of Handel, Haydn, Mozart, &c., was performed on Sunday, the 4th instant, at the Wesleyan Chapel, Staincross, Barnsley, by an efficient choir, to commemorate the opening of a new organ. Mr. Mellor, of Huddersfield, presided on the occasion.

JACOB BELL, Esq., with praiseworthy liberality, has lent the Marylebone Literary and Scientific Institution, of which he is President, his collection of pictures, containing, probably, some of the very best specimens of modern English masters. Among the gems of art in it may be mentioned "The Maid and the Magpie," "Shoeing," "The Sleeping Bloodhound," "Alexander and Diogenes," and several more by Sir Edwin Landseer, "The Horse Fair," by Rosa Bonheur, "The Derby Day," by Frith, and a host of other celebrated works by F. R. Lee, R.A.; P. S. Cooper, A.R.A.; E. M. Ward, R.A.; A. Egg, A.R.A.; G. B. O'Neil; A. Elmore, R.A.; the late W. Collins, A.R.A.; Frank Stone, A.R.A.; C. R. Leslie, R.A.; the late J. Constable, R.A., etc. The collection will be on view from Tuesday, March 28th, till Saturday, April 9th, inclusive, and the proceeds will be devoted to the funds of the Institution.

PICCOLOMINI'S ENGLISH.—Enter Mlle. Piccolomini, R.E., at a sort of hop-and-skip step. (Sensation and applause.) Courts to audience, and looks over her left shoulder towards stage-box. Young man in small garotte shirt-collar, large straw-coloured whiskers, and white kids, in a high state of excitement, cries "Brayvo!" Pic. smiles to balconies, conductor flourishes *bâton*, and orchestra plays symphony, after which she sings:—

"I drempet zat I dwelt in marble halls,"

[Glance over left shoulder, and sensation in stage-box.]

"Wis vassals and serfs at my sard,
And of orl assembled wizin zose walls,
Zat I was ze ope and ze pride;
I had richesse too great to counte,
Could boast a high ancestral name."

[Three nods, shrug of pretty shoulders, and smiles all round balconies.]

"But I also drempet, vich please me mose,
Zat you loaf me still ze same—"

[Exuberantly to galleries, balconies, and everybody.]

"Zat you loaf me—zat you loaf me sti-i-l ze same."

[Applause—laughter—mirth. Kids split to pieces in stage-box, and a dress-circle window smashed in by an individual in the lobby anxious to see what it was all about.]

ROYAL ACADEMY OF MUSIC.—The first afternoon concert for the Exhibition of the Students, is announced to take place at the rooms of the Institution, Tenterden-street, on Tuesday next. Upon looking over the programme, we find not one composition of the pupils, from which we are compelled to infer that the Exhibition is restricted to their talents as executants.

MUSICAL PITCH.—A pamphlet, just published by M. de la Fage, on tonic unity, and the necessity of fixing a universal pitch in music, states that the Chinese diapason is a sonorous tube, the tone of which has not varied since the year 2500 before Jesus Christ. Plutarch, he remarks, speaks of an instrument by which C. Gracchus pitched his voice when about to address a multitude. He says that several learned men, and amongst them Gerbert, Solomon de Caus, Descartes, and Diderot, have endeavoured to determine one sole tone; but variations have constantly taken place, and the diapason has risen, until at length it has been necessary to fix it by a decree. M. Berlioz, he adds, goes so far as to propose that organ-builders and pianoforte-makers shall be condemned to fine or imprisonment if they sell instruments out of the pitch fixed by law.

ADVERTISEMENTS.

THE TWENTY-FIFTH ANNUAL REPORT, CASH ACCOUNT and BALANCE SHEET to the 31st December last, as laid before the Members of THE MUTUAL LIFE ASSURANCE SOCIETY, at the General Meeting on Wednesday, 16th February, 1859, is now printed, and may be had on a written or personal application at the Society's Office, 39, King-street, Cheapside, E.C. To the Report and Accounts is appended a list of Bonuses paid on the Claims of the year 1858.

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USED IN THE ROYAL LAUNDRY,
AND PRONOUNCED BY HER MAJESTY'S LAUNDRESS, to be
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Sold by all Chandlers, Grocers, &c. &c.

PIANOFORTES.—DEWRANCE'S COMPENSATING

PIANO may now be seen at the dépôt, 33, Soho-square. By the application of this principle a heavier string can be used, the result of which is, that the full power of a grand is obtained from a cottage instrument, at the same time the wires and the frame on which they are strung expand and contract with change of temperature equally and together, so that the necessity for frequent tuning, as in the ordinary instrument, is entirely obviated. For fulness and roundness of tone, with extraordinary powers of modulation, these instruments are quite unequalled, at the same time the price is no higher than that of an ordinary piano.—The business will shortly be removed to 176, Dover-street, Borough.

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Wine in Cork forwarded free to any railway station in England.

(Extract from *The Lancet*, July 10th, 1858.)

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